The book cover features a repeating pattern of stylized flowers and leaves in a light tan color on a darker tan background. A central rectangular label with a black border contains the title text.

Stephen Dye

AND HIS SUCCESSORS

1639 - 1921

The Topographical Relation of the
UNIVERSITY PRESS
to Harvard Square, Cambridge

*The Washington
Elm*

*Radcliff
Coll*

BRATTLE

MT. AUBURN ST.

MT. AUBURN ST.

*The University
Press*

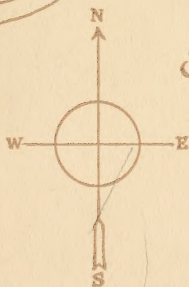


CHARLES RIVER PARKWAY

UNIVERSITY ROAD

The Charles

*Soldiers'
Field*



*The
Stadium*






9
UN
to

MT

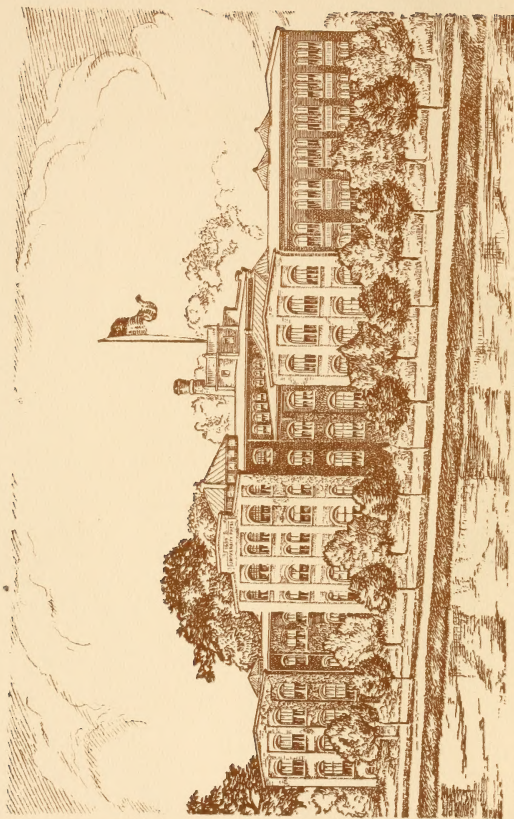


STEPHEN DAYE

and His Successors



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THE UNIVERSITY PRESS

University Press, Cambridge, Mass.

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STEPHEN DAYE

and His Successors

The establishment of a Printing Plant
in what was formerly British North
America and the development of the
Art of Printing at THE UNIVERSITY
PRESS, of Cambridge, Massachusetts



1639-1921

282

CAMBRIDGE, MASSACHUSETTS


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STEPHEN DAYE

and His Successors

HISTORICAL SKETCH

UST nineteen years after the Pilgrims moored their bark at Plymouth in 1620, there was established at Cambridge the first printing press in what was then British North America and what has later become the United States.

This beginning of printing here we owe to an English clergyman, the Reverend Jose Glover. Attracted by the opportunities which he believed offered themselves in America and becoming interested in the religious freedom of the Colonies, he came over from England with his family in 1638. He was a man of wealth and excellent education and planned to engage in the iron
[9] industry

STEPHEN DAYE AND HIS SUCCESSORS

industry in the Colonies and to control a printing press.

He brought with him as assistants in his project the Daye family — Stephen, the father, and his two sons, Stephen, Jr., and Matthew. But Mr. Glover unfortunately died at sea, and as an indirect result of that fact Stephen Daye became the pioneer printer of this country.

It seems that Mrs. Glover, the widow, married Mr. Dunster, then president of Harvard College, shortly after her arrival in the Colonies. Through this marriage Dunster gained control of the press and types brought over from England by the deceased Glover.

Stephen Daye was engaged by Dunster to run the printing business. Stephen was not a printer, but a locksmith, and the press was actually operated by his son Matthew, who had been apprenticed as a printer in England. Stephen, however, was in nominal charge of the press, as Matthew was only eighteen years old.

The first productions by the press under

Stephen Daye and his son Matthew were "The Freeman's Oath," of which no copy is known, the lost almanac of 1639, and that most precious piece of American incunabula, "The Whole Booke of Psalmes, Imprinted 1640," sometimes known as "The Bay Psalm Book" (see page 12). These were followed by a number of books or pamphlets of a religious, legal, and educational character. As the years went on, Stephen Daye gave less and less time to the work of the press and interested himself largely in prospecting and other projects.

Thus the management of the press, as well as its actual operation, passed from Stephen Daye to his son Matthew. Specimens of Matthew Daye's work are extant, and it is evident from their appearance that with practice in his trade he made great strides in skill and craftsmanship. His later works are far superior in workmanship to his first efforts. The early mistakes and blunders of the apprentice have been eliminated and we see the work of the finished printer. Much of Matthew's

THE
VVHOLE
BOOKE OF PSALMES
Faithfully
TRANSLATED into ENGLISH
Metre.

Whereunto is prefixed a discourse declaring not only the lawfullnes, but also the necessity of the heavenly Ordinance of singing Scripture Psalmes in the Churches of God.

Coll. III.

Let the word of God dwell plenteously in you, in all wisdom, teaching and exhorting one another in Psalmes, Himnes, and spirituell Songs, singing to the Lord with grace in your hearts.

Iames v.

If any be afflicted, let him pray, and if any be merry let him sing psalmes.

Imprinted

1640

work was for Harvard College. He was only twenty-nine years old when he died, but to him is due much of the credit which the world usually pays to his father, Stephen, as the first printer in America. Stephen Daye himself died in 1668.

Matthew Daye was succeeded by Samuel Green. The press and the original type still belonged to Dunster, although Harvard College had bought some additional types for the equipment of the shop. Dunster selected Samuel Green to run the shop, although he was not a printer and had no knowledge of the art. Green was able, quick to learn, and a hard worker. Green's connection with the press began in 1649. He was a fairly well-educated man, and the first book he printed, "Platform of Church Discipline," etc., while poor in presswork, was quite good in spelling and punctuation.

Within the next few years it appears that the press, which up to now had been owned by the Glover estate and controlled by Dunster, passed into the hands of the College, for in a petition to the General

Court in 1658 it is stated that the College owned the press.

The petition in question was the project of the Reverend John Eliot and was for the purpose of buying twenty pounds' worth of type in England to use in the printing of Mr. Eliot's "Indian Bible." The corporation in England known as the "Company for the Propagation of the Gospel amongst the Heathen Natives of New England and Parts adjacent in America" agreed to pay the expenses of printing Mr. Eliot's "Indian Bible" and in 1659 equipped Green with a new press and type, which were installed in the Harvard Yard in a building called the "Indian College." The following year the corporation in England sent over Marmaduke Johnson, a master printer, to assist Green in the work on the Indian Bible.

Johnson was the first master printer to arrive in America. His somewhat tempestuous career and his influence on the development of printing in America are of more than ordinary interest. It would seem that Johnson must have found some time to

himself outside his endeavors on the Indian Bible, for in 1661 he fell in love with Samuel Green's daughter. Green believed Johnson to be married, with a wife in England, and as Johnson persisted with the courtship against Green's wishes, Green had him brought into court. Under penalty of twenty pounds, Johnson was ordered to return to England, where by his own confession he had a wife. He did not return to England, however, and on the expiration of his contract in 1663, he was discharged.

It appears that Johnson's wife in England was a most unworthy woman and that only his absence in this country prevented his getting a divorce from her. By some means a Mr. Tracy in England, whose wife was friendly with Mrs. Johnson, sent Mrs. Johnson to the Barbadoes, Tracy being apparently worried by his wife's association with a woman of such character. Mrs. Johnson died on the way there.

These facts were set forth in a letter which Johnson received, shortly before the expiration of his contract, from his brother

Thomas, in England. Through the efforts of the Reverend John Eliot, who was much pleased with Johnson's work on the Indian Bible and who evidently viewed his domestic troubles in a sympathetic light, Johnson was given another year's trial as printer.

On appeal to a higher court of the order directing Johnson to return to England, it was decreed that the order should be suspended until Johnson could obtain a certificate proving his wife's death. The final disposition of the case is not known, as the records of the court were destroyed by fire between 1663 and 1671. From Johnson's subsequent continuance in America, however, it would seem that he eventually satisfied the court of his wife's demise.

During the year of reëngagement, Johnson was employed in printing the "Psalms in Metre" and Baxter's "Call to the Unconverted." Johnson then returned to England to collect his salary, which was payable there.

The corporation in England was repre-

sented in America by commissioners. The commissioners did not like Johnson, but Charles Chauncy, president of the college, and the Reverend John Eliot were both much pleased with him. Chauncy and Eliot wrote strong letters to the corporation in England on Johnson's behalf, and on account of their patronage the corporation in England reëngaged Johnson against the wishes of the commissioners in this country. Moreover the press, which had been under the control of the commissioners since 1659, was now committed to the care of the Reverend John Eliot.

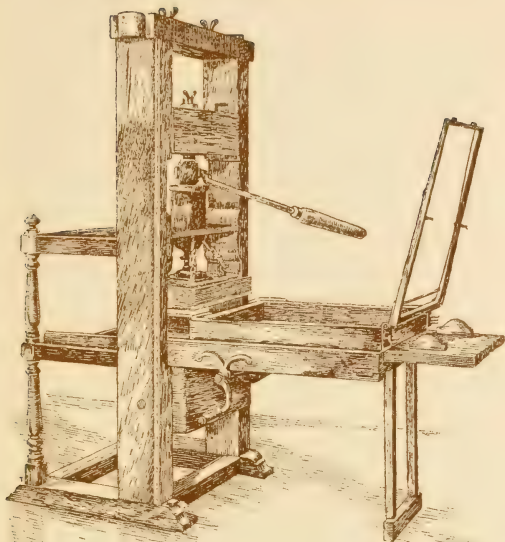
Johnson brought back with him in 1665 a press of his own and a font of type for the corporation press. This made three presses in the Colonies — the corporation press, the college press, which was still being run by Samuel Green, and Johnson's own press. Johnson's plan was to set up an independent press in Boston if he failed to get the appointment as manager of the corporation press. The opening of a rival printing office in Boston and the removal to that city of the

corporation press, whose facilities the college needed, would be well-nigh disastrous to the interests of the college. Upon petition of the college authorities, therefore, it was made a law that there should be no printing outside of Cambridge.

This compelled Johnson to set up his press in Cambridge. He was successful in obtaining the appointment as manager of the corporation press and also in securing exclusive use of the new font of type. The authorities of the college made several attempts to get the use of this new font of type for themselves, but were unsuccessful.

Johnson, in setting up his press on what is to-day the southeast corner of Boylston and Winthrop Streets in Cambridge, opened the first independent printing press in the Colonies. His first work was a religious book by his friend, Mr. Eliot. This was followed by other religious works, and in 1666 by an Indian Grammar for Mr. Eliot. Johnson bound all the books he printed.

Both Johnson and Green realized that the competition between them was bad for



THE FIRST PRINTING PRESS IN THE UNITED STATES. This press was brought from England in 1638 and set up by Stephen Daye in Cambridge. Later it passed into the hands of Samuel Green, one of whose descendants took it to New London, Connecticut, where it remained until 1773. It was then taken to Norwich, Connecticut. Five years later it was removed to Dresden, now Hanover, New Hampshire, and thence to Westminster, Vermont, where on February 12, 1781, it was used for printing *The Vermont Gazette or Green Mountain Post Boy*, the first newspaper published in Vermont. In 1783, George Hough and Alden Spooner moved it to Windsor, Vermont, and used it for printing *The Vermont Journal and Universal Advertiser*. The historic press is now preserved in the State Capitol at Montpelier, Vermont.

their respective businesses, so they coöperated to some extent. The separate offices of each were nevertheless still continued. Between 1665 and 1674 Johnson printed twenty books alone, and nineteen in partnership with Green. The corporation, however, still regarded Johnson as its official printer whenever it had use for its press, which had been loaned to Green for the printing at the college. Stephen Daye's original press, brought from England in 1639, had been the college press and was well worn from continuous use. The condition of this old press had led to the successful effort of the college authorities to obtain the loan of the corporation press, which had been sent over from England in 1659.

In spite of his success in Cambridge, Johnson had always been anxious to print in Boston. In 1674 he petitioned the General Court, and the ban against printing outside Cambridge was removed. Johnson accordingly bought a piece of land in Boston, moved his family there, and set up the first

printing office in that city. But after a few months he died — on Christmas, 1674.

The press and type were bought from Johnson's wife by John Foster, a Harvard graduate. Whether the credit of being the first printer in Boston goes to Johnson or Foster it is difficult to say. When Johnson removed to Boston he was engaged in printing a sermon delivered by Samuel Torrey. It is believed that some of the last signatures of this sermon were printed in Boston and thus constitute the first printing in that city. In the meantime Samuel Green was still printing in Cambridge, and continued with his work, assisted from time to time by his son Bartholomew, until about 1692, when he apparently retired from business.

Any book printed in Cambridge prior to 1700 is well-nigh priceless in value. Probably the most famous of these books are: "The Bay Psalm Book"; the list of Theses at the Commencement of Harvard College; the first "Laws of Massachusetts Bay"; the "Cambridge Platform of Church Discipline," etc.; the "Day of Doom," of which

no copy is known to exist; Eliot's "Indian Bible"; and Baxter's "Call to the Unconverted," an edition of one thousand copies being printed, but all of which have disappeared.

One of the most prolific years in the printing sense was 1668, in which Samuel Green printed the following:

A Drop of Honey (printed for himself);
The Rule of the New Creature;
The Way to a Blessed Estate in this life;
The Assembly of Divine Catechism;
A Narrative of the Plague and Fire at London;
Tidings from Rome the grand Trappan;
Wine for Gospel Wantons, or Cautions against
Spiritual Drunkenness;
Almanack for the Year 1669;
Spiritual Milk for Boston Babes;
Appendix of Catechism, touching Church
Government;
Two catechisms.

After Samuel Green's retirement there was an interval in which no printing was done. However, printing was subsequently resumed by the college and continued until 1800, when William Hilliard settled in Cambridge, with a new press and type, on what

is now Hilliard Street. On the college commencement "broadside" in 1802 there appears the imprint, "University Press, William Hilliard."

It is apparent that Hilliard obtained considerable work from the college, for there are extant various college publications bearing his imprint. As early as 1809, perhaps earlier, Hilliard had associated with him Eliab W. Metcalf, and had located his plant on Arrow Street. In 1813 Charles Folsom, a Harvard graduate of the class of 1813 and librarian of the college from 1823 to 1826, became associated with Hilliard and Metcalf in the University Press, but there is no evidence of this in the imprints until 1827, when "and Company" was added to the names of Hilliard and Metcalf.

Folsom, locally known as the "Harvard Aldus," did much to increase the high reputation which the University Press had already gained for good printing. During his connection with the press, books were printed in Hebrew, Greek, Latin, French, Italian, German, and Spanish. Practically

all the textbooks used at the college were printed there.

In 1842 the University Press passed into the hands of Charles R. Metcalf, Omen S. Keith, and George Nichols. Within a year Mr. Keith retired and Marshall T. Bigelow entered the firm.

In 1859 the owners of the press were Welch, Bigelow and Company, the plant being located on Holyoke Street. In 1865 they removed to the Brattle House, on Brattle Square, which had formerly been used as a hotel. This firm did a successful business until 1879. The bulk of their work was for James R. Osgood and Company, the Boston publishers, and for the college. Osgood and Company were publishers for the country's best writers at that time. Welch, Bigelow and Company printed for them the productions of Holmes, Sparks, Prescott, Ticknor, Palfrey, Judge Story, Everett, Longfellow, Hawthorne, Whittier, Emerson, Lowell, and many others.

For some reason the successful publishing firm of Osgood and Company failed in

1879. Welch, Bigelow and Company, being immediately involved with the Osgood failure, were themselves drawn down. Fourteen years before — in 1865 — John Wilson and Son, printers, had moved out from Boston and established their plant on Holyoke Street in Cambridge, in the building from which Welch, Bigelow and Company had removed. Here John Wilson and Son remained until 1879, and upon the failure of Welch, Bigelow and Company, bought out that concern in conjunction with Charles E. Wentworth. The firm name of John Wilson and Son remained unchanged, but they took over the title, "The University Press" used by Welch, Bigelow and Company.

From 1879 until 1895 the establishment of John Wilson and Son printed successfully for Harvard College and for different publishers. In 1895 John Wilson and Son failed, and a new corporation under the name of "The University Press, John Wilson and Son, Incorporated," was organized under the laws of Massachusetts. It was at this time that the press was moved to its present

quarters — a commodious building facing the Charles River, just beyond Brattle Square.

This establishment was the first printing plant in New England to introduce electric motors for each separate printing press. This development, however, was in line with its previous history, for the first Adams and the first Hoe stop-cylinder presses made in America were used by the University Press. Even before cylinder presses were manufactured in this country, the University Press, under the former Welch, Bigelow and Company management, had imported from France the first cylinder press used in New England. This press was brought over through the efforts of Mr. A. K. P.

Welch for the purpose of printing
a weekly called *Every Satur-*
day, which was pub-
lished simultaneously
here and in
England.

THE UNIVERSITY PRESS OF TO-DAY



THROUGH nearly three centuries in the development of American printing since that far-off day when Stephen Daye and Matthew toiled over their crude press in Cambridge, there have come down to The University Press traditions that shape its policies and guide its practices to-day.

Foremost among these is pride in craftsmanship — that worthy, honest sort of pride whose joy lies in the production of a fine, delightful, admirable piece of work — a pride that rejects all but the very best and very highest ideals of workmanship. This feeling is accentuated by the fact that through The University Press and its immediate predecessors the foremost works of American literature have first been presented to the world. Here were printed the

first editions of what we now recognize as the American classics, and here the publication of their works was personally supervised by such illustrious figures as Oliver Wendell Holmes, John Greenleaf Whittier, Ralph Waldo Emerson, Henry David Thoreau, Henry Wadsworth Longfellow, Nathaniel Hawthorne, Francis H. Underwood, Samuel A. Green, John Fiske, Robert C. Winthrop, Alexander Agassiz, Asa Gray, Mary Baker Eddy, and many others.

Surely here is a history to inspire with the lofty mission of the press and the nobility of the printer's craft! The aim of The University Press of to-day is to maintain those fine traditions and prove worthy of that history and its inspiration.

The University Press strives to render to its clients a service that is as complete, as worthy, and as satisfactory in these modern times as were the efforts of Stephen Daye and Matthew in their day. While a printing plant is primarily a manufacturing establishment whose fundamental function is to manufacture printing, the service of The

University Press to its clients extends far beyond the mere mechanical production of printed matter. True, The University Press takes pride in its ability to produce good printing economically and efficiently, but its pride in that ability has not narrowed its vision of service.

Constructive assistance to the user of printing is the touchstone of University Press activities. Anything that constructively aids the user of printing to get better effects or more satisfactory results comes within the scope of the service of The University Press. Knowledge of the paper markets, skillful buying of paper, the efficient arrangement of the various production units within the plant, the adoption of every practical plan for promoting speed and economy without impairing the quality of the craftsmanship — these are some of the more general elements of University Press service.

Attractiveness to the eye is an element of highest importance in the case of most pieces of printed matter — particularly where the printing is to be used for advertising and

selling purposes. The University Press maintains a Design Department, where the work of clients is carefully laid out and planned with a view to making sure that the finished product will be attractive, well-balanced, and easily read.

The University Press has in its personnel men thoroughly imbued with the principles of good book-making, and its equipment of materials and machinery is equal to the largest tasks.

Many years ago the highest grade of printing was found in books of general literature and of standard authors, but during the last twenty years commercial printing and printing for advertising purposes have shown a steady and rapid improvement, so that to-day the highest expressions of the arts of designing and printing are required in the production of high-grade advertising and commercial literature. This was a field which naturally immediately attracted The University Press, and for twenty years the development of this side of its activities has been more and more rapid, and its

studies of the fundamentals underlying successful advertising have been more and more productive of results.

Underlying all the activities of The University Press, of course there are always those basic business principles which its clients have learned to take for granted: courtesy, fair dealing, and truthful-

ness—simply the gentleman's
method of doing
business.

SELLING BY THE PRINTED WORD



It has always been, and still is, the policy and practice of The University Press to make its clients' problems its own. Thus, in handling a great volume of commercial printing for many business firms, The University Press has been led to undertake to work out for such clients the various problems incident to advertising-printing. Printing for advertising purposes is printing that is intended to develop sales for its sponsors. It is a process of selling by the printed word. This process goes through four stages. The first is planning, where conditions are analyzed and the campaign is carefully shaped so as to bring back maximum returns at minimum cost. The second is copy, where the matter to be printed must be written not only with acceptable literary skill, but with a highly specialized type of skill that puts behind each word the vital element of

[32] selling

selling force. The third stage is design, where the physical presentation of the copy is devised to win favorable attention and heighten, so far as possible, the selling force of the copy. The fourth and last stage is multiplication, where the resultant of the first three stages is multiplied by printing as many times as may be needed. These printed presentations, thus worked out, constitute printing-advertising — selling by the printed word. To serve its clients who use printing for advertising purposes, therefore, The University Press has developed a staff of specialists trained in the work of producing printing-advertising that brings satisfactory results. These men are not merely writers; they are business planners and writer-salesmen. The University Press is thus able to render advertisers a complete service—from the preliminary investigating, analyzing, and planning right through to the production of the campaign in printed form.

STEPHEN DAYE AND HIS SUCCESSORS



THE WASHINGTON ELM. This famous tree, under which Washington first took command of the Continental Army, stands on Garden Street, at the end of Mason Street, just off Brattle Street, Cambridge. The inscription on the tablet erected under this tree reads:

Under this tree
Washington
first took command
of the
American Army
July 3rd, 1775

SOME HISTORIC LANDMARKS



HISTORIC in its origin and traditions, The University Press is likewise located in an historic setting. Cambridge and vicinity constitute what is probably the greatest literary and educational center in the United States. Nearly all of the leaders among American writers—the literary lights for which New England is famous—have had their homes within easy distance of Cambridge. And in Cambridge is located Harvard University, foremost among American educational institutions.

The University Press is housed in a large brick building, which it owns, facing the famous Charles River. Within a few minutes' walk of the press may be seen the historic Washington Elm, under which George Washington first took command of the Continental Army in 1775. Washington had a

platform placed in the branches of this tree, so that from this coign of vantage he might observe the encamped army. This historic shrine is visited every year by large numbers from this country and abroad.

Not far from the Washington elm is the site of the shop of "The Village Blacksmith," made immortal in Longfellow's poem, and a little farther afield may be seen Longfellow's home, where practically all his works were written. The Longfellow home is a place of historic as well as literary fame. The house was built about 1759 by Colonel John Vassall, who, being a Tory, fled at the time of the Revolution. It was soon afterward occupied by Colonel John Glover with his regiment. George Washington made it his headquarters and took possession of it July 15, 1775. He left in April, 1776. After that the house was occupied in succession by Nathaniel Tracy, Thomas Russell, Andrew Craigie (who entertained here the Duke of Kent, father of Queen Victoria), Jared Sparks, Edward Everett, and Joseph Worcester of dictionary fame.

STEPHEN DAYE AND HIS SUCCESSORS



Under a spreading chestnut tree
The Village smithy stands

H.W.L. 1840

REPRODUCTION OF DRAWING BY HENRY W. LONGFELLOW. The site of the smithy is at the corner of Brattle and Story Streets, Cambridge. The inscription on the commemorative stone reads:

Near this spot
stood the
spreading chestnut tree
and the smithy
referred to in
Longfellow's Poem
"The Village Blacksmith"

STEPHEN DAYE AND HIS SUCCESSORS

Longfellow first roomed here in 1837 and afterwards in 1843. After the death of Mrs. Craigie he came into full possession of the house, which stands to-day as it was originally built by Colonel Vassall, with the enlargement by Dr. Craigie. Longfellow never



THE LONGFELLOW HOUSE. Home of the beloved poet at 105 Brattle Street, Cambridge. Built about 1759 by Colonel John Vassall. Washington made his headquarters here in 1775 and 1776. The house was subsequently occupied by a number of illustrious men. Longfellow first lived here in 1837, and practically all his works were written here. The house is still occupied by members of the Longfellow family.

allowed the house to be altered in even the slightest particular. The house is still occupied by members of the Longfellow family.

"Elmwood," the home of James Russell Lowell, is another famous Cambridge landmark. This house was built about 1760 by John Stratton, from whose heirs it was purchased by Lieutenant-Governor Oliver. It was at one time the home of Governor Elbridge Gerry, one of the signers of The Declaration of Independence and Vice-President of the United States from 1813 to 1814. After the Battle of Bunker Hill the house was used as a hospital. Finally it became the property of Reverend Charles Lowell, father of James Russell Lowell, who was born here February 22, 1819. Lowell wrote many of his works here.

Brattle Street in Cambridge has probably played a larger part in the development of American history and literature than any other street in the country. Longfellow's home is located on Brattle Street, and a list of the names of those who have lived in this street would include some of the most

STEPHEN DAYE AND HIS SUCCESSORS



HOME OF JAMES RUSSELL LOWELL. Known as "Elm wood," this historic house was built about 1760 by John Stratton. After the Battle of Bunker Hill, it was used as a hospital. It was at one time the home of Governor Elbridge Gerry, a signer of the Declaration of Independence and Vice-President of the United States from 1813 to 1814. The house finally came into the possession of Reverend Charles Lowell, father of James Russell Lowell, who was born here February 22, 1819. Lowell wrote many of his works in this house.

illustrious in the history of our country. At one time Brattle Street was popularly designated "Tory Row." By far the greater proportion of the inhabitants of Cambridge were true to the Colonies in the struggle for freedom during the Revolution, but there were a few with Tory proclivities who were



RADCLIFFE COLLEGE. These two buildings are the Elizabeth Cary Agassiz House and the Gymnasium, as sketched from the yard. Radcliffe College offers to the most advanced students among the women of the country the services of the Harvard University faculty, which cannot be excelled for training and teaching ability.

STEPHEN DAYE AND HIS SUCCESSORS



THE JOHNSTON GATE, OR WEST GATE, TO HARVARD COLLEGE YARD was donated to Harvard by Mr. Samuel Johnston, of Chicago. The tablet on the left reads:

By the General Court of Massachusetts Bay
28 October 1636 agreed to give 400 £
Towards a schoale or colledge whearof 200 £
To bee paid the next yeare & 200 £
When the worke is finished & the next court
To appoint wheare & w^t building
15 November 1637 the colledg is ordered
To bee at Newetowne
2 May 1638 it is ordered that Newetowne
Shall henceforward be called Cambrige
13 March 1638-9 it is ordered that the colledge
Agreed upon formerly to bee built at Cambridg
Shalbee called Harvard Colledge.

STEPHEN DAYE AND HIS SUCCESSORS

The tablet on the opposite side of the Johnston Gate reads:

After God had carried us safe to New England
And wee had builded our houses
Provided necessaries for our liveli hood
Reard convenient places for Gods worship
And setled the civill government
One of the next things we longed for
And looked after was to advance learning
And perpetuate it to posterity
Dreading to leave an illiterate ministry
To the churches when our present ministers
Shall lie in the dust.

New Englands First Fruits.



MASSACHUSETTS HALL, ERECTED 1720. This historic building is the oldest in Harvard College Yard.

obliged, at the outbreak of hostilities, to leave their homes and, in some cases, to flee from the country. Brattle Street is about two minutes' walk from The University Press.

Cambridge is indeed rich in historic landmarks, and many a pleasant hour may be beguiled in viewing the delightful points of interest in and around Cambridge which are revered by all Americans as shrines of their patriotism and literature.

And those who love good printing, in which good literature always deserves to be clothed, will find the library of The University Press a source of pleasure and delight.

Visitors are always welcome here,
and a map in the back cover
of this little book will
guide their footsteps
in the right
direction.

HOME OF THE PRINTING ART



THE publication of this monthly magazine was begun by The University Press in 1903. Conceived and developed as the "fashion-plate of printerdom," *The Printing Art* is considered to be the finest and foremost publication in the graphic arts and the advertising field. Briefly described, the magazine contains about one hundred pages, on the average, and measures $9\frac{1}{4}$ inches by $12\frac{1}{4}$ inches. It is profusely illustrated with exclusive and artistic inserts in color, many of them contributed by contemporary printers. Every issue contains practical articles by America's leading authorities on design, paper, lay-out, color, art, typography, lithography in all its branches, engraving, and allied subjects. In line with its progressive policy of

STEPHEN DAYE AND HIS SUCCESSORS

acknowledgment to those who have so generously contributed examples of their best work.

LIST OF CONTRIBUTORS

"By their fruits ye shall know them"

- Athenæum Press—Ginn & Company Cambridge, Boston
Barta Press Cambridge, Mass.
Bartlett Orr Press New York City
Berkeley Press—Irving K. Annable . . . Boston, Mass.
The Wayside Press—Will H. Bradley .
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The Britton Printing Company . . . Cleveland, Ohio
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STEPHEN DAYE AND HIS SUCCESSORS

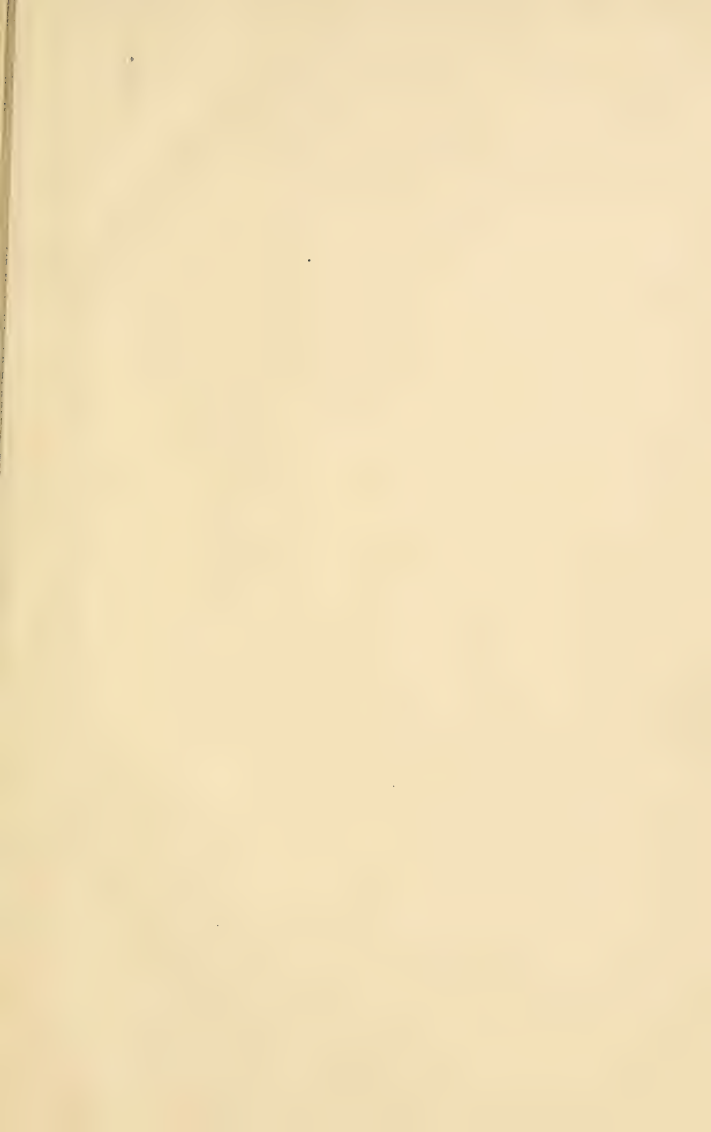
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Plimpton Press	Norwood, Mass.
The Prang Press	Boston, Mass.
Providence Lithograph Company	Providence, R. I.
Redfield-Kendrick-Odell Company	New York City
Rockwell & Churchill	Boston, Mass.
Riverside Press — Houghton, Mifflin Company	Boston, Mass.
Bruce Rogers	New York City
Rogers & Company	New York City
William E. Rudge, Inc.	New York City
Ralph Fletcher Seymour, Printing-Designer	Chicago, Ill.
Benjamin Sherbow, Printing-Designer	New York City
Taylor & Taylor	San Francisco, Calif.
Taylor, Nash & Taylor	San Francisco, Calif.
Thomsen-Ellis Company	Baltimore, Md.
The Torch Press	Cedar Rapids, Iowa
University of Chicago Press	Chicago, Illinois.
Wynkoop, Hallenbeck, Crawford Company	New York City
Yale University Press	New Haven, Connecticut.

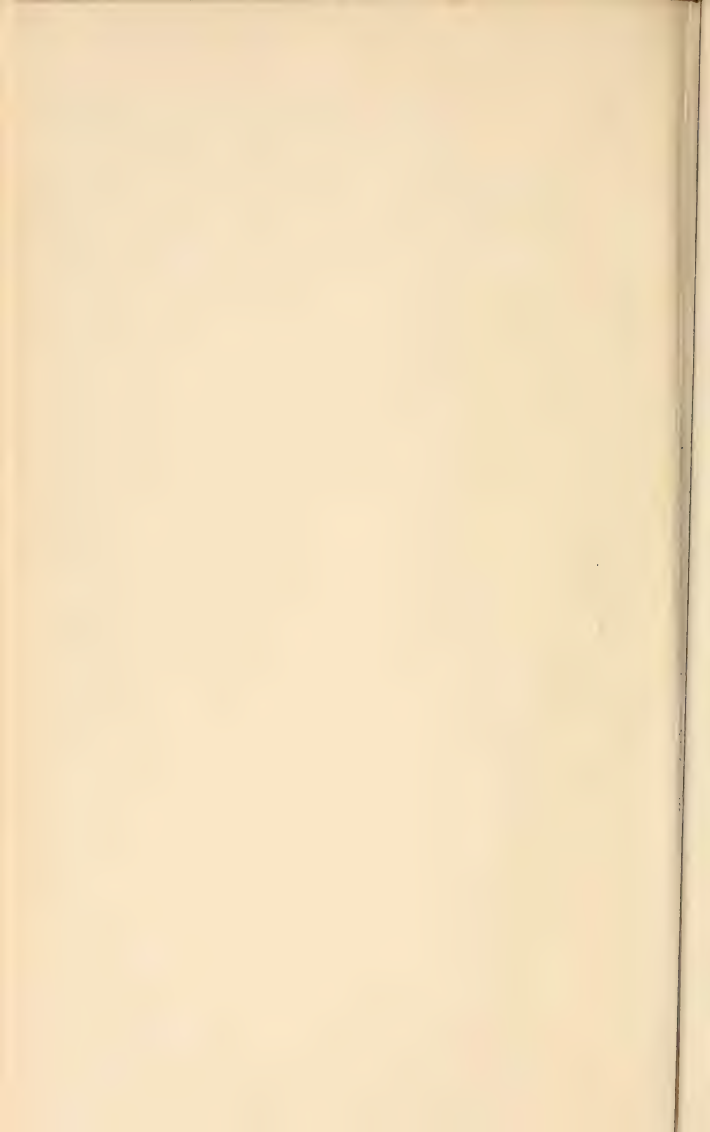


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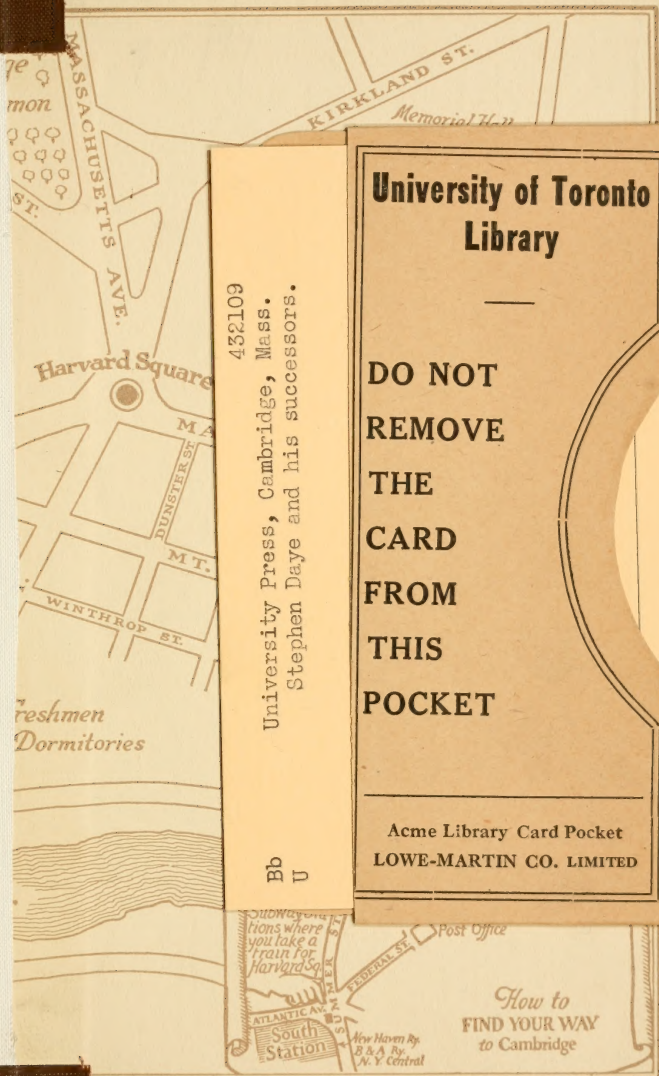
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